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together from fragments, there are hardly any pieces missing, and the surface is brilliant throughout. Its height is 4 ft. 1 in., M. I. 246. On one side is the deceased, enshrined in an aedicula as a hero, with people about him bearing offerings. On the other side is a more elaborate composition, representing Achilles sulking in his tent, where he is seated on a couch, with the aged Phoenix standing in sorrow before him. All the figures in the picture have their names inscribed. Those in the upper row are Poena, the Goddess of Vengeance, Athena, and Hermes; the others are Greek heroes, while on the ground in front of the tent lie scattered the offerings which have been brought to Achilles, and among them Thersites, beheaded.

Among the other vases nearly all periods of Greek pottery are represented. There are 11 examples of **Dipylon** ware, the earliest pottery of Athens, which are said to have been found in a single grave. One of them is an amphora measuring in height nearly 3 ft. 6 in. Some of the later specimens have interesting pictures on them, notably a red-figured hydria, or water-jar, with **Danaë and her infant, Perseus**, representing their discovery in the chest. There is also a famous **drinking-cup**, formerly in the Bruschi collection at Corneto, of unique shape. The upper half is modelled into the mask of a bearded man, wearing a helmet, and the lower half into that of a grotesque satyr. It was filled through a rounded opening at one end, and emptied through a spout at the other. Thirty of the vases are known to have been found in one cemetery, in Campania, and represent a period of about three hundred years,—600-300 B. C. These will be exhibited in a separate case. The **fragments** will appeal especially to students, as they illustrate the styles of well-known potters, some with inscriptions, and include parts of several important compositions.

BRONZES.

Chief among these is the large bath-basin ("lout-ron") from southern Italy, a shallow bowl measuring M. 0.72 in diameter, and 20.5 cm. high, not including the handles. This is a splendid example of archaic Greek bronze-work, dating from the sixth century

B. C., and probably unique. The basin itself is undecorated, except for a narrow egg moulding which surrounds the rim, its principal ornamentation being reserved for the handles, of which there are four. Two of these are swinging rings, attached to the rim, while the others, which rise from it, are of most skilful design, each representing a pair of wrestlers, pressing forward almost at full length and butting one another's heads. All the handles are in perfect preservation, but the thin shell of the basin has suffered somewhat from corrosion, which has eaten through the bronze in places.

Ranking almost equally high is an example of later bronze-work, a **situla**, or pail, which also has a case to itself. On this decoration has been applied with a freer hand, but with less severity of taste. The upper portion of each side has a broad band of high relief, one representing Dionysos seated between a satyr and a Bacchante, playing with a panther. The subject of the other is no longer recognizable on account of the damaged condition of the vase. It will be observed that these bands do not run continuously around the vase, but are interrupted on opposite sides, as though the maker had wished to leave certain points where there should be no interference with the beauty of its profile.

Of the small bronzes the most important, though hardly for its beauty, is the extremely archaic statuette of **Apollo**, formerly in the collection of Count Tyszkiewicz. This is one of the most primitive known examples of the early Greek attempts to reproduce the human form in sculpture, dating probably from the seventh century B. C., and is additionally interesting because of the inscription engraved on the legs, which testifies that the figure was dedicated to the "far-darting one of the silver bow" by a certain Mantiklos, who asks that the god will grant him a favor in return.

Lack of space prevents further mention of the bronzes, as well as of the terra-cottas, coins, and other objects, but enough has been said to give students and other visitors some conception of the treasures which this collection contains, and of the importance which it has added to the Classical Department of the Museum.

OBJECTS RECENTLY PLACED ON EXHIBITION.

OBJECT.	WHERE EXHIBITED.	HOW ACQUIRED.
DEPARTMENT OF CLASSICAL ART.		
The Francis Bartlett collection of Greek marbles, bronzes, vases, terra cottas, gems, etc.	Bartlett Room.....	Gift of Francis Bartlett.
PAINTINGS.		
First Gallery.		
Rembrandt: Portrait of an old man	On North wall.....	Purchased, Arthur Rotch Fund.
Allston Room.		
Thomas Sully: Head of a girl.....	On South wall.....	Lent by William Sumner Appleton.
WATER COLORS, ETC.		
Water Color Room.		
Dodge Macknight: Six water color studies . George H. Hallowell: Two water color studies	On South wall.....	Lent by Denman W. Ross.
Robert David Gauley: Two views of Naples C. B. Manfra: Two water color studies		Lent by Miss Emily Decombes.
DEPARTMENT OF PRINTS.		
Print Rooms.		
A collection of etchings and lithographs by James Abbott McNeill Whistler	Lent by Mrs. John L. Gardner, Francis Bullard, Denman W. Ross and George P. Gardner.